THE Call Letter

May 1988 Vol. 1 No. 8

The Call Letter is the official newsletter of KTSB-student radio at The University of Texas at Austin

in this issue:
the first KTSB playlist!

plus...
exclusive
-jonathan richman
interview
-firehose interview
-album reviews
and more...

THE KTSB STAFF

STATION MANAGER	Kevin Tuerff
MUSIC	Rob Forman
	Laura Martz
PROGRAMMING	Ken McKenzie
Assistant	Keith King
CAMPUS/COMMUNITY AFFAIRS	Kristy Bartlett
PRODUCTION	Mike McCalpin
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NEWS	Sara Beechner
Assistant	Judson Taylor
SPORTS	Rob Stevens
Assistant	Chrisanne Pharr
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PUBLICITY	Burt Yount
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FUNDRAISING	Scott Anderson
Assistant	Jackie Nadler
UNDERWRITING	Frances Langner
Assistant	Meri Geisler
TECHNICAL	Lester Polchlopek
SECRETARY	Jennifer Wong

Call Letter Heathens

Editor,Design Director & Publisher: Sara Pevaroff
Asst. Editor: Greg Headley
Contributors: Peter Blackstock, Rob Forman, Kyle James, Trevor Sosebee, Laura Martz
Artists: John Keen, Pat Owens
Photos: Cover & KTSB shots by Daniel Byram, Jonathan Richman photo by one of the Hartmann sisters.

All articles written in *The Call Letter* are the views of the individual writers and do not necessarily represent the views of KTSB.

The Call Letter welcomes any story suggestions, artwork, editorials, comments or other items of musical interest. We print 1500 copies of this hot publicatiion and it is distributed around town at area record stores and eateries.

For more info, please contact the Editor at 471-5106.

LAST TRICKS OF THE SEMESTER....

TECHNICAL: Work continues on bringing the production studio up to full operation. The staff would like to extend a big thanks to William Watson for all his help. Also if anyone has an old FM tuner they would like to donate to the station please get in touch with Lester Polchlopek at 471-5106.

BUSINESS: Upcoming benefits include shows at Liberty Lunch and the Loft. Stay tuned to KTSB for details. Help is needed with obtaining grants for the station. Anyone interested should contact Margaret Lee at 471-5106.

SPORTS: The first weekly Sunday Sports Special went off well, with a focus on the national champion UT mens' and womens' swim teams. The KTSB softball team rolled into the playoffs with a 4-1 record.

CAMPUS AND COMMUNITY AFFAIRS: The staff is still searching for a PSA director. They are currently recording PSA's. Any campus or community groups should send PSA's or meeting time announcements to P.O. Box D, Austin 78713-7209.

PRODUCTION: Slowly but surely equipment assembly continues on the production studio. The staff is also working on audio cart inventory.

FUNDRAISING: Upcoming benefits include West End, a folk benefit at the Chicago House and a blues benefit at Antone's. Stay tuned to KTSB for details. The department is going to need a new director for the summer. Anyone interested should contact KTSB.

MUSIC: Any record labels are asked to send records because if we don't have them we can't play them. The directors would like to extend a big thanks to Jennifer and Michele Hartmann for their immense help with the music library. They would also like to thank Cheryl Bateman at KUT. As well they would like to thank John at Waterloo and David at Sound Exchange for their understanding support.

NEWS: News meetings are every Tuesday at 5:00 p.m. in the studio or if it's crowded in the courtyard. KTSB news reporters are pounding the pavement looking for stories. News tips are gladly accepted, just give us a buzz at 471-5106. The department invites you to tune into a new show called "Campus Crosstalk" with host extradordinaire Sara Beechner. It will air hopefully every Monday night at 6:30 p.m. It's an in-depth look at University issues!

KTSB bids farewell to:
Station Manager, Kevin Tuerff
and
News Director, Sara Beechner

Congrats on graduating and good luck in the future-we'll never forget you!

ANNOUNCEMENTS:

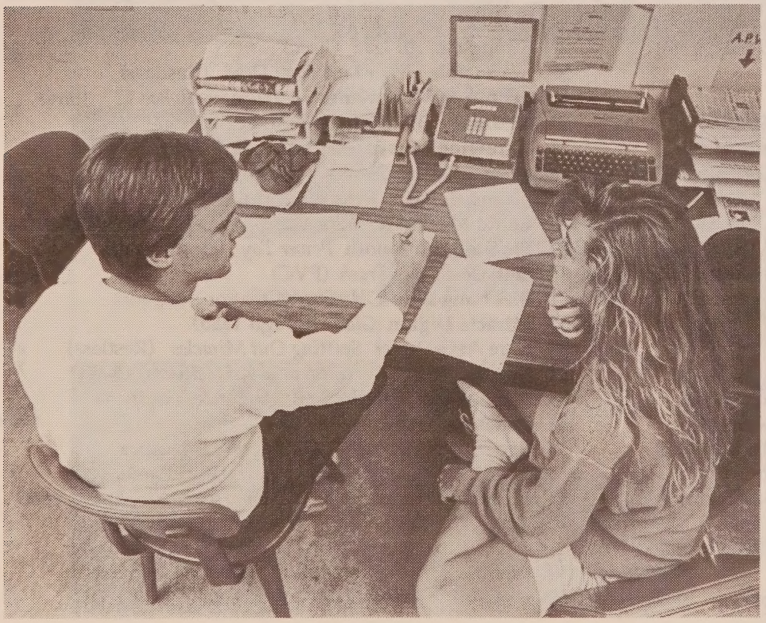
☛KTSB is located in the old Varsity Cafeteria at 210 E. 21st, our business phone is 471-5106 and the request line is 471-ktsb.

KTSB is on 91.7 cable fm and will soon become the permanent background music for cable Channel 33.

☛Applications are now being accepted for Summer and 88-89 staff directors. D.J. applications will be taken in late May. Please stop by the office if you're interested.

☛CONGRATULATIONS to new station manager Keith King

KTSB d.j.'s Julian Evans and Charles Youngs show off their moussed hair and don't they wear their headphones well?



News & Sports schedule

8:15 am
10:15 am
12:15 pm
2:15 am
4:15 pm
6:15 pm
9:15 pm

KTSB sportcasters Joe Pendleton and Beverly Mullins discuss underwater basket weaving.

See, we are on the air and this here is our chaotic, hectic control room with dj's in it..meet serena lambiase, wade driver, mike wethington and rob forman...by the by, we still need albums so please feel free to donate any vinyl.

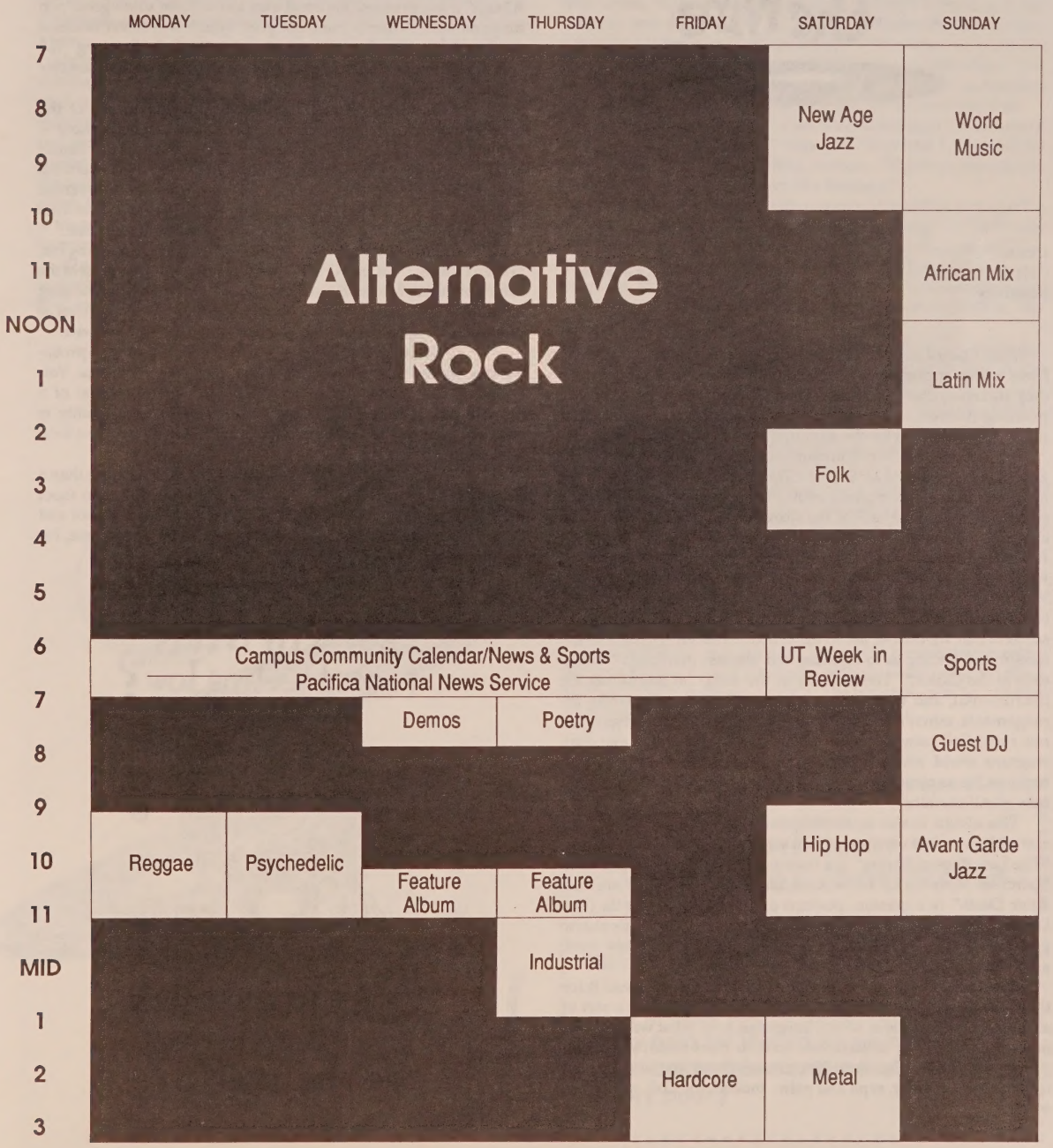
This is a list of the albums which have received the most airplay on KTSB, not what the DJ's have to play, got it?

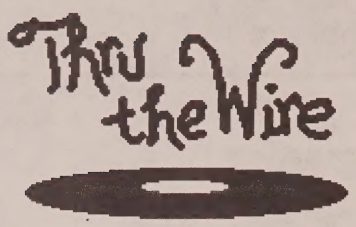
THE FIRST KTSB PLAYLIST

1. **Glass Eye** *Bent by Nature* (Bar/None)
2. **Butthole Surfers** *Hairway to Steven* (Touch & Go)
3. **The Church** *Starfish* (Arista)
4. **Talking Heads** *Naked* (Sire)
5. **Robyn Hitchcock** *Globe of Frogs* (A&M)
6. **Jonathan Richman** *Modern Lovers '88* (Rounder)
7. **The Pogues** *If I Should Fall...* (Island)
8. **Firehose** *Sometimes 12"* (SST)
9. **Jazz Butcher** *Fishcoteque* (Relativity)
10. **Morissey** *Viva Hate* (Sire)
11. **Ziggy Marley** *Conscious Party* (Virgin)
12. **Roger Miller** *Big Industry* (Ace of Hearts)
13. **J.P. Sartre Experience** *Love Songs* (Fundamental)
14. **The Fall** *The Frenz Exp.* (Beggars Banquet)
15. **Sgt. Pepper Knew...**(various artists) NME(import)
16. **Godfathers** *Birth,School,Work,Death* (Epic)
17. **The Woodentops** *Woodenfoot Cops...* (Columbia)
18. **Primitives** *Lovely* (BMG/RCA)
19. **Splatcats** *Feelin' Bitchy* (Moving Target)
20. **Big Star** *Big Star's Biggest* (Line)
21. **Stranglers** *All Live* (Epic)
22. **Sex Pistols** *Better Live Than Dead* (Restless)
23. **Echo & the Bunnymen** *Bedbugs&Ballyhoo 12"* (Sire)
24. **Midnight Oil** *Diesel & Dust* (Columbia)
25. **Throwing Muses** *House Tornado* (Sire)
26. **Agitpop** *Open Seasons* (Twin/Tone)
27. **Naked Raygun** *Jettison* (Caroline)
28. **Ennio Morricone** *Film Music Vol II* (Movie Music)
29. **Phantom Tollbooth** *Power Toy* (Homestead)
30. **Felt** *Gold Mine Trash* (PVC)
31. **Biff Bang Pow** *Oblivion* (Creation)
32. **Miracle Legion** *Glad* (Rough Trad)
33. **Blue Aeroplanes** *Spitting Out Miracles* (Restless)
34. **Commander Cody** *Sleazy Roadside Stones* (Relix)
35. **Bill Laswell** *Hear No Evil* (Venture-Virgin)
36. **Pixies** *Surfer Rosa* (4AD)
37. **Eugene Chadbourne** *Kill Eugene* (Placebo)
38. **Thrill Kill Kult** *My Life With...* (WaxTrax!)
39. **Monks of Doom** *Breakfast on the Beach...* (Pitch a Tent)
40. **Under the Covers...**(various artists) (WEA)
41. **These Immortal Souls** *Get Lost (Don't Lie)* (SST)
42. **Luxuria** *Unanswerable Lust* (Beggars Banquet)
43. **Fini Tribe** (WaxTrax!)
44. **Mighty Lemon Drops** *World Without End* (Sire)
45. **Creepers** *Rock & Roll Licorice* (Red Rhino)
46. **Embarrassment** *The Embarrassment* (Time to Develop)
47. **White Zombie** *Soul Crusher* (Silent Explosion)
48. **Divine Horsemen** *Handful of Sand* (SST)
49. **Killdozer** *Little Baby Buntin'* (Touch & Go)
50. **Nick Lowe** *Prouder & Pinker...* (Columbia)

KTSB
PROGRAM SCHEDULE

UT student radio -91.7 cable fm





COIL
Gold Is The Metal by Kyle James
Relativity

When I heard about the latest release by Coil, *Gold Is The Metal*, I was a little apprehensive. The songs comprising it are not new, they are tracks that for various reasons did not get included on any previous releases. I wondered, "Is this the fodder left over that didn't make the cuts for the albums?" If so, good fodder it is.

John Balance and Peter Christopherson, the core members of the group, are here joined by Stephen Thrower and Otto Avery. They have managed to compile a rather cohesive album despite the eclectic sources. The back of the sleeve explains, "This record is a chance for us to release some otherwise placeless pieces of music." And on the inner sleeve they go on to explain the origin of each song, what it was originally written for and why it didn't find an earlier home. The tracks all bear that distinctive Coil trademark; nightmarish evocations of disturbing, even taboo, themes. The band takes subjects that we choose not to think about and brings them to the foreground forcing us to consider and reassess mankinds' "Skeletons in the Closet." The majority of the songs on this album are instrumental, and through haunting synth programs, string arrangements, minor chord progressions and voice recordings (even one rape) Coil paints a picture of the underbelly of life, that dark stagnant world where terror and anguish are the norm. Death replaces life as pleasure is twisted and convoluted into horrifying new manifestations.

This album is also interesting in the fact that we get to hear reworkings or first versions of Coil songs present on other albums. "The Last Rites of Spring" is a revision of the theme of "The Anal Staircase" from the LP *Horse Rotorvator*. "The First Five Minutes After Death" is a version, perhaps an extension, of "Ostia (The Death of Pasolini)." Through these and similar tracks we are able to peer into the musical psyche of the group and see how they work and develop.

This album is a must for all Coil fans. I also recommend it for those not so familiar with their work. This album gives a sort of overview of their style as it runs the gamut from what was to be the first actual Coil song to variations on their most recent work. For gold is the metal... that tarnishes, creates greed and avarice, and inspires war, murder, rape and pain. Indeed, for Coil, gold is the metal.

JAVELIN BOOT
The Mauve Album by Peter Blackstock

OK, so they've been known to play a frat party or two. But even the bands with best intentions have to survive somehow. And anyone who knows Javelin Boot guitarist Dan O'Neill knows he has good intentions.

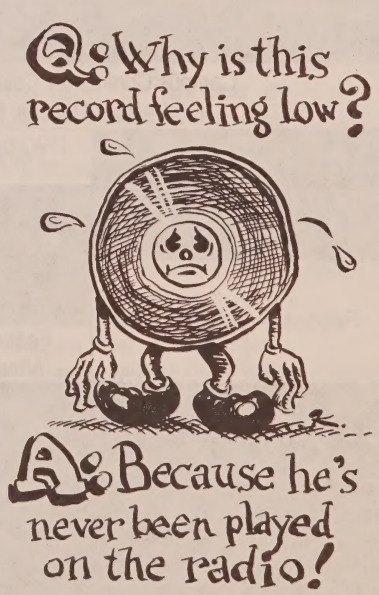
And as Javelin Boot's new four-song cassette "The Mauve Album" demonstrates, his band also has written some good pop songs as well. A demo from last year, which was never released commercially, hinted at this talent — particularly the song "R," which was one of the strongest cuts on the third Glitch Sampler compilation album.

"The Mauve Album" provides further evidence of the band's potential. You won't find the town's best musicians here — O'Neill, bassist Blake Patterson and drummer David Mider can all handle their instruments, but they don't display any overwhelming ability. Then again, great musicianship has never been an essential ingredient to a great band. Songwriting is usually the most vital talent, and Javelin Boot knows a good hook when it hears one.

The best example on *The Mauve Album* is the opening cut, "When I Know." Though O'Neill handles lead vocals on most of the band's material, Mider takes over here and does a fine job. The song has a killer hook, and O'Neill's bouncing guitar line, though not as prominent in the mix as it should be, rounds out the tune well.

"Standing Next To You," the tape's second song, is probably the second-best as well. The last two cuts, "Without You (Without The World)" and "Hold You In" are somewhat of a dropoff, but neither song is bad. The overall sound quality is excellent for a self-produced cassette, much better than most local releases I've heard.

Whether Javelin Boot has the potential to be more than a good local band is debatable. They certainly seem willing to shoot for higher goals — they've stuck together since high school and embarked on their first semi-national tour in April. In any case, *The Mauve Album* is definitely worth a listen.



PRIMITIVES
Lovely
BMT/RCA

by Rob Forman

I'm not sure who started all this nostalgic pop stuff coming out of England but it sure looks like there is no end in sight. Not that I'm complaining considering the Wedding Present, Wolfhounds, Soup Dragons, Blue Aeroplanes, Mighty Lemon Drops (enough already!) are all some of my favorite bands. Nothing is different with the Primitives, whose infectious singles have made me tingle for over a year.

My biggest worry was if these power popsters could keep up the throwaway charm over an entire album, cause y'see if this kind of stuff is not totally melodic and hook-laden it can become really tedious after about fifteen minutes. Fortunately for us they put the best songs (including the brilliant single "Stop Killing Me") on the second side so that about the time you're ready to say "no more!" the real gems appear. The song "Ocean Blue" has a feel reminiscent of Sgt. Peppers' with layered vocals and swirling guitars. But most of the tracks are simple, upbeat guitar pop with adolescent female harmonies which make the aforementioned bands sound punk.

"Lovely" yes, but I just know there is a band out there who will make the Primitives sound punk. Who started all this nostalgic pop stuff anyway?

THE JEAN PAUL SARTRE EXPERIENCE
Love Songs
Fundamental

by Greg Headley

As children grow older they become aware of a certain change in people. A certain coldness. A certain untrusting quality inherent in all adults that stems from a pervasive cynicism inbred in society. Some adults retain a sense of the innocence of childhood. A sort of naive trust of others that can bring pain or bring great joy. Camus once wrote, "Calamity has come upon you my brethren, and, my brethren, you deserved it." The Jean Paul Sartre Experience take this feeling to heart and look back upon a time when we were all a little younger, a little less aware and, maybe, a little wiser. The simple melodies and structures of the songs carry the message beautifully. The utterly simple "I Like Rain" is about just that.

With lost innocence comes a certain calculating attitude toward love. In the song "Einstein" they say, "You and I what are we looking for? You and I scratching at doors. I'll give you space, you give me time, I'll give you love like Einstein."

A good deal of the songs present images of people standing at the door to experience and questioning the whole thing. In "Fish in the Sea" they say "The fish in the sea are finding out, that you and I are finding out." To all beings it is evident that the loss of innocence is a big step. In "Flex" they present a person who is not quite ready to step into the cold reality, "Flex ourselves and muscle me in, like we're in this together."

The final return presents people who have been thrust into the cold world and have had to learn to survive on their own. In the somber "Grey Parade" they say, "I reached down to touch her, she's gone, she's stone cold." The coldness of reality is too much for some. A different perspective is presented in "Own Two Feet," "I can stand on my own two feet, and you can't slow me down. And if you've got hooks in me I won't feel any pain. I'd never, ever try to bring you down." Here is someone who has learned to stand on their own even though they may be forced to bear all the pain that the world has to offer. Finally, in "Walking Wild in Your Firetime," they present a person who has survived what the world has to give and has become so worn by the strain that they are about to give up hope. They say, "I don't know what I feel. I don't know what to say. Tie me up and shoot me down, but I could kill you with one last frown."

A touch of innocence can bring a different perspective on everything. Retaining a bit of innocence without swallowing too much naivete can help make the world a little better place to be. At least that's how the Jean Paul Sartre Experience feel.

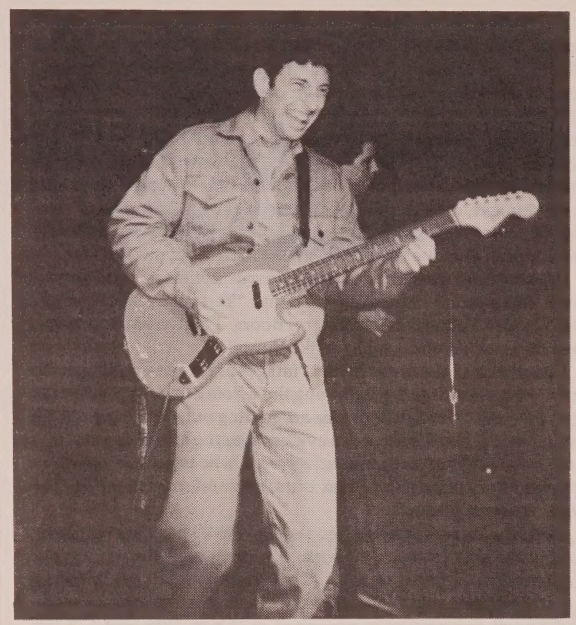
tune in to:
FRAN & MAURY
WEDNESDAY 10am-12noon

" you never know what's gonna happen when Maury goes to the bathroom"

(In case you're wondering, Fran really paid for this ad so we could have a Call Letter this month because KTSB is very poor.)

JONATHAN RICHMAN

interviewed by Laura Martz & Sara Pevaroff



"That cheap guitar, man it's sounding thin
that saxophone sounds like the cat dragged it in
But I want it in my life
This kind of music is the kind I like."
-"This Kind of Music" 1983

On April 2 Jonathan Richman and the Modern Lovers returned to Austin in their blue car to play their fourth show in barely over a year. The band filled Liberty Lunch with a tightly packed crowd, many of whom were college-age people who were kids when the pre-punk Modern Lovers started. They seemed to leave in a strange groovy kind of glow. The Modern Lovers, whose ranks included the likes of Jerry Harrison of the Talking Heads, have uniquely touched people who have heard them, even critics, since the early 70's.

We asked Jonathan a few questions and tried to capture some of his unique outlook which makes his music so easy to get attached to. He left his sound check to give us the following unshceduled interview.

KTSB: How did the original Modern Lovers start?
JR: I started playing when I was 16 and I wanted to put a band together. I was lonely. So, I put a band together when I was 19. I'm 36 now and I've been playing music all that time. Sometimes I play alone and sometimes with a band.
KTSB: What about the guys you're playing with now. How long have you been with them?
JR: Johnny and Brennan, I've been with Brennan for about 3 years and Johnny for about 2.
KTSB: Has there been a change in working with them?
JR: No, because I pick guys who like that kind of style, and they're just real good. In fact this is going to be our last tour together because they want to do other stuff after this. We're all friends, you know. We live in a little town in California, I'm just going to go back to playing with a guitar for a while because I don't want to put another band together because I really like this one, and I don't think I could find a better one. I'd rather just play alone.
KTSB: Are you going to put out a record by yourself?
JR: Yeah, for the same record company, Rounder, starting this summer.
KTSB: When's it going to be out?
JR: If we make it in the summer it will probably be out in the fall.
KTSB: Do you think your musical style is going to change any?
JR: No.
KTSB: It seems like your audience has changed a little bit.
JR: Yeah. You mean how do I adjust to the fact that it's all like 21 or 22 year olds coming out. It's funny sometimes. Some of the stuff is actually intended for people who have fallen in love and gotten married already or gotten divorced and gotten hurt and stuff. You see, that's why my stuff is happy. A lot of times college kids they don't understand it, they're ready to protest, they're ready to be serious. I already went through stuff like that (laughs) many years ago, so I'm ready to be happy! So, that's why I say that some of it is intended for a little older audience, you know. But some of it is for all ages. I got a letter, just a few weeks ago, from a girl of 16 in Massachusetts who told me that some of my songs helped her and her friends—excuse me I gotta sneeze (he stood up to sneeze in his blue handkerchief). They were having a lot of trouble in their community because of suicides and they played some of my records and it made them feel better. And they were 16.
KTSB: That was working for me today. We were just talking about that. You just pick up and say, you're gonna deal with life now and it's gonna be good, don't stress yourself over everything.
JR: Yeah, like, it's time for fun.
KTSB: Do you think any other bands are successfully doing that?
JR: Good question. African groups, Calypso music. Not much on the college top 40. But again that's cause a lot of times top 40 tries to do serious music for kids who want to be serious. I like to appeal to that other segment (laughs).
KTSB: So what do you listen to?
JR: African music, old rhythm and blues, rock and roll, Marty Robbins, we have a big Marty Robbins collection at home, me and my family. You know, Hank Williams, Chuck Berry, Ted Hawkins who's got an album on Rounder Records called *Watch Your Step*, Skeeter Davis and NRBQ, French music, Italian music, Spanish music, Flamenco guitar players, all kinds of stuff.
KTSB: Do you have any kids?
JR: Yeah. We have a 13 year old boy and a girl who's almost 3.

At this point we told Jonathan he could go back to his sound check which he had interrupted to give us his attention.

KTSB: Well, we don't want to take too much of your time. Thanks a lot.
JR: You're welcome.

You can hear the *Modern Lovers'88* album in new rotation on KTSB if you missed the Liberty Lunch show. Hopefully another tour will follow the next record. This is someone you don't want to miss. His ineffable charm can't be completely captured on record, much less on paper.

"When Harpo played his harp it was a dream, it was
If someone else can do it how come nobody does?
Harpo, Harpo, when you start
Tears of joy inside my heart
When Harpo played his harp
All was still..."
-"When Harpo Played His Harp" 1988

fIREHOSE

rhymin' and spielin'

interviewed by Greg Headley

In the beginning there were three guys, a little sure of themselves and not at all sure of their audience, or even that they had one.

The Minutemen were just three friends who knew what they wanted to play and hoped that their audience would understand and apppreciate it. Through their honesty, innovative style and constant playing they garnered a sizable and devoted following. Understandably, when guitarist/singer D. Boon died in an auto accident Minutemen fans were greatly upset at the loss. The band had really hit a stride and were garnering new fans at a rapidly increasing rate. One fan was particularly distressed at the thought that Mike Watt and George Hurley, the two remaining members, would not continue to make music. He was so distressed, in fact, that he called Watt constantly half-begging and half-threatening to show up at Watt's house with his guitar and a determination to form a band with Watt.

The guy was Ed Crawford, also known as Ed fROMOHIO. Watt says, "This dude's calling me up and finally he shows up at my house. God, man, his hair was bleached, you know, U2 and Pretenders and all that. I played him some Minutemen songs and he's stumbling through 'em and I said 'okay man, I'll start a band with you, and I'll call it fIREHOSE.'" Watt says he bought Ed his first amp which just goes to prove that rock and roll is just a way of talking. Watt says that when they started playing gigs he would introduce Ed to the audience and everybody would say, "Well, who's Ed?" So Watt would say, "Well, he's from Ohio," and so came Ed's name.

Soon after a few well received shows doing Minutemen songs and a few songs written by Watt and Kira for their project called Dos, fIREHOSE signed with SST and recorded their first album, *Ragin' Full On*. In and around that time Watt was also involved with a Sonic Youth project known as Ciccone Youth. He says "I'm involved with the thing but not physically. You know, I'm kinda the inspiration for it." fIREHOSE also undertook a successful tour with Sonic Youth, known as The Flaming Telepaths Tour, after the release of *Ragin'*.

And now, after a short respite fIREHOSE returns with a terrific, if somewhat disorienting, album called *If'n*. Shortly after its' release the album climbed to the top of the college charts and the band set out on their strange method of touring.

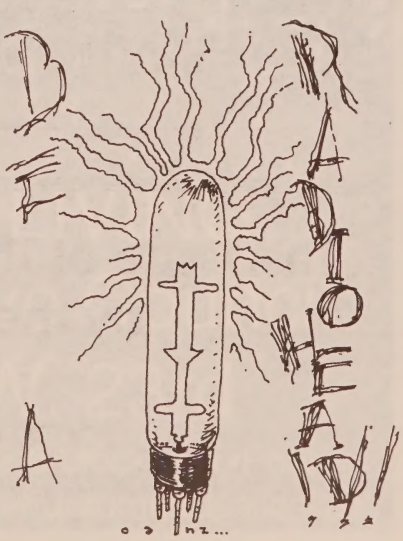
> " Okay man, I'll start a band with you, and I'll call it fIREHOSE."

They began a tour of the South and the East coast in early April. A tour which saw them play 25 nights in a row. Watt says, "it's (touring) such a false way of living because your whole day revolves around this one event." He adds "anyway, I can't stand more than about a month, I'd go crazy. So I just do a big burst of 'em. The only problem is the United States is a big house, and that's a lot of driving, you know." He says, "I think people appreciate the live thing because, you know, the record ain't everything." Ed agrees and adds, "The people are what it's all about. It's not by the grace of God that we can support ourselves doing this. Basically we're just entertainers, and it's the people who make the whole thing. They got the record, they know the lyrics, now they wanna come out and do the rock thing."

Watt and Ed praise college radio for its' openness to new bands. Both say that fIREHOSE owes a great deal to college radio. Ed says, "Never, in a million years, would we go to commercial radio. Whenever monied interests have control then radio is in trouble." Watt says that commercial radio breeds the technological angle which keeps people from forming bands. He says, "It's promoting music as science and that scares people, like me, away from making bands for a long time."

On the subject of the songs from *If'n* Watt feels that maybe some people are getting the wrong idea about some of the lyrics. Of the song "For the Singer of R.E.M." he says, "Yeah, the guy (Michael Stipe) asked me to write him some songs. He says, 'Hey Watt, write me some songs 'cause I'm gonna be in your town," but I haven't seen him since. I heard he's scared of an earthquake. Anyway, that's not really one of the songs but it came out of that." Of the comparisons between Ed and Stipe, Watt says, "If I was a dude I would say he sounded like Stipe, but that was just a coincidence. And, you know, coincidence plays a bigger part in our lives than most people think."

As for the future, the guys hope they can keep making music they enjoy and other people enjoy as well. Watt said he tries not to think about it and, instead, just play it day to day. As he has been known to utter to audiences everywhere, "Stay Free."



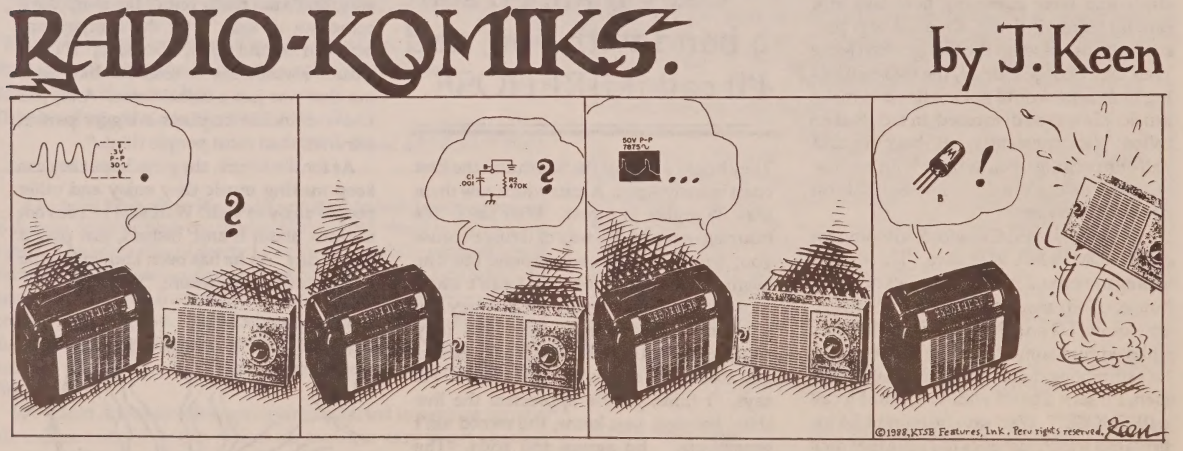
Mojo Nixon and Skid Roper
Liberty Lunch
April 7, 1988

When I heard that Mojo Nixon was coming I thought, "wow! I can't wait." And when I heard Glass Eye was opening I knew it would be even better. So when the night rolled around I made my way down to a packed Liberty Lunch and waited for the show to start.

Glass Eye put on, as always, a moving show. Every head near the stage was bouncing up and down to the rhythm Brian Beattie was pounding out on his bass. They really got the crowd wired with such songs as "Comeback" and the ever popular "Dimsey Nash." Toward the end of their set they played some of their older material which is always a favorite with the crowd. "People in the House" and "Parking Space" brought the energy of the audience to an even higher level which set the tone for the man to follow.

Then he came on. The king of foot-stomping, rip-roaring hillbilly rock-n-roll and the chief disciple of the legend of Elvis, Mojo Nixon. The amount of energy in this one man is amazing. He put everything he had into the show. So much that by the time he quit playing he had begun to lose his voice. A good example of his energy was the song "Mushroom Maniac." He started out the song playing a plastic water bottle as a drum and as the song went on he began beating it on the stage, his head and anything within arms length. All the while he was screaming out the words, without a microphone, loud enough for people half-way back to hear him. For Mojo nothing is too sacred to make fun of and he found a receptive audience for his criticisms and jokes about Nancy "Just Say No" Reagan and Jimmy "I only looked, honest" Swaggart. Songs like "Stuffin' Martha's Muffin," "Get Out of My Way" and "You're Gonna Eat Them Words" kept the audience laughing, stomping their feet and bouncing their heads to the beat. During "Stuffin' Martha's Muffin" he put on a hard hat glued to the front of a television frame with the words "Mojo TV" painted on the front. He said now that he's on MTV people will accuse him of selling out. But Mojo, with his peculiar outlook on things, said he preferred to think of it as corrupting the youth of America. Right on! These kids of the "Just Say No" era need a little corruption. The highlight of the show came when he played his first single from Bo- Day- Shus!!, "Elvis is Everywhere." The crowd went hysterical. You could almost feel the presence of the King who, according to Mojo, is in all of us except the anti-Elvis, Michael J. Fox. Another song worth mentioning, performed by the man of many talents, Skid Roper, was "If I Only Had a Brain." With this song Skid showed that he's every bit as funny as Mojo himself. This was a really great show, and if you missed it catch him the next time he's in town. By the way, during the show Mojo announced that he was running for president, "Mojo in '88!"

-by Trevor Sosebee



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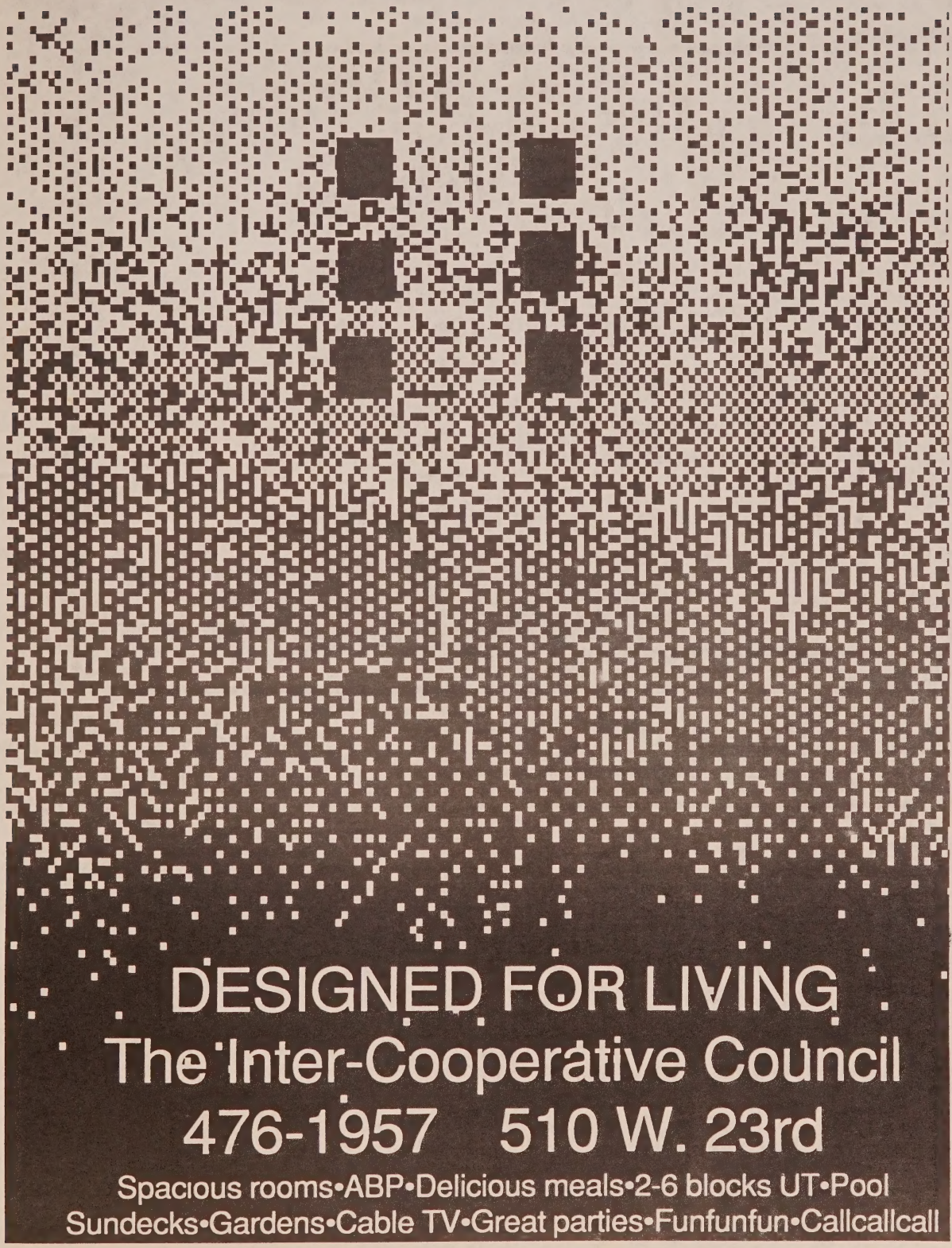
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